

# THE QUAVER,

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A monthly Advocate of Popular Musical Education,

And Exponent of the Letter-note Method.

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[One Penny.]

THE

## LETTER-NOTE METHOD,

An easy System which

### TRAINS TO SING AT SIGHT

FROM THE ORDINARY NOTES.

Its Tenets are these:—

1. That **METHOD** involves a careful Graduation of the lessons, a thorough Treatment of every point studied, and an Elucidation of Principles as well as Facts.
2. That the **STAFF-NOTATION**, taking it all round, is the **BEST** yet invented, affording peculiar advantages to the **PLAYER**, and also to the **SIGHT-SINGER** who understands his work.
3. That the best systems of sight-singing are those founded upon the **TONIC DO** principle, because the **KEY** is a mere accident, but the **SCALE** is the **TUNE**, and it is by the relation which the sounds bear to the Tonic and to each other (not by their pitch upon the Stave) that the Vocalist sings.
4. That the easiest possible mode of teaching on this principle is that termed **LETTER-NOTE**, which appends the Sol-fa initials to the ordinary notes, and either withdraws the letters gradually, or otherwise trains the pupil to dispense with their aid.
5. That Letter-note provides the most direct **INTRODUCTION** possible to the staff notation, because the Pupil is trained from the **OUTSET** by means of the symbols employed in that notation.
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7. That the assistance of Letter-note in learning to sing is as **LEGITIMATE** and **ADVANTAGEOUS** as the "fingering" printed for the use of the Pupil-pianist.
8. That, although the habitual use of Letter-note is quite unnecessary to the matured Sight-singer, it increases the reading power of the **YOUTHFUL** and the **UNSKILLED**, enabling them to attain an early familiarity with a better class of music, and thus cultivating a higher musical taste.



## Harmony as it ought to be understood.

BY JAMES M'HARDY.

(Continued from page 180.)

The student may be surprised to hear that by becoming familiar with these partials of every sound within the octave he will be in a position to find a reason for many of the rules in harmony which are so difficult of remembrance. The first thing to be done, then, is to write out the partials on the key-note of every major scale, at the same time tracing the origin of the fundamental common chord as in the following illustration:—



and observe this peculiarity, viz.; that all consonant intervals except the minor sixth are contained in it.

This fundamental chord of the Tonic derived from the partials of a single sound is so to speak that order to which all disorder must be reduced: or in musical language it is that consonance into which all dissonance may be resolved.

## CHAPTER III.



It is customary to begin inverting the common chord as soon as it has been looked at. This I consider a mistake: each chord should be examined as a certain musical effect directly appealing to our sensations, and its importance in harmony assigned to it. We have seen that the degree of repose is in proportion to the facility with which the ear can compare them. I prefer this way of looking

\* A very interesting phenomenon may be observed by holding down any or all of these notes of the chord on a good piano and striking the low C vigorously. It will set any of its partials into vibration by sympathy.

at the subject, to the theory of *beats*,\* suggested by simultaneous musical sounds; just as it is more reasonable in the study of optics to look upon light, as *such*, and *not* as the absence of darkness. We do not study sound as *the absence of silence*. Why, then, should we look upon harmony as the absence of discord?

For practical purposes, we must confine ourselves to the most commonplace and simple explanations. Thus we shall examine the chords, and apply to them only such laws of acoustics as will enable us to understand their respective effects for practical purposes: our investigations will be almost entirely confined to the following laws, viz:—(1) Every sound is composed of partials, vibrating, as compared with each other, in the simple ratio, 1, 2, 3, 4, 5, 6, 7, etc.; (2) any two sounds produced simultaneously generate others which we shall know as Resultants. The number of vibrations of the principal Resultant is equal to the difference of the vibrations of the notes producing it.†

The following simple experiment may be found very interesting. Play a major third (high pitch) on the harmonium, blow pretty strongly and listen for a sound about two octaves below it, resembling the humming of a bee.‡ If there be difficulty in appreciating it, the ear may be assisted by suggesting the sound by one of the notes of the harmonium, when any ordinary ear will observe it although perhaps for the first time; and more than this, the ear so discovering it for the first time will never after have the power to evade the Resultants.

This along with the experiment of the partials in which the ear may be led to

\* Beats are periodic gaps in the effect produced by simultaneous sounds. Let us play or sing the discord of a semitone and we shall most readily observe the *beats*. The effect of *beats* is more readily observed in the bass.


† Thus the Resultant from C and E, the major third, would be C, two octaves below it, for C is to E as 4 to 5, and their difference produces the Resultant.

‡ If the harmonium were tuned in the untempered system the Resultant referred to would be exactly two octaves below.

detect sounds, never before observed, is a beautiful proof that musical ability is far more dependent upon cultivation than heredity.

(To be continued.)

### Psalm-singing.

 IN some minor matters the conductors of public worship are often sorely exercised. If the congregation be large, great is the difficulty of satisfying a wide variety of tastes; if small, each diversity develops into a difference. Strange to say, harmony is one of the sharpest apples of discord. At one time instrumental music in the "sanctuary" was regarded by one section of the church as an abomination which language failed to describe. At the present day, a certain amount of vocal music is branded in some quarters as a dangerous approach to Popery. To read the Psalms is a sign of sound evangelicism; to sing them a decided symptom of ritualism. An amusing expedient has therefore been resorted to in some churches of the Establishment, the Psalms being read in the morning and sung in the evening. To complete the compromise, the reading and singing should perhaps be arranged for alternate mornings and evenings. However, if the present plan succeed, for a time at least, in reconciling two conflicting elements, it is easy to realise the relief which its invention must have afforded to perplexed spiritual guides.

But the association of the Puritan practice of Psalm-singing with Papistical ritualism is a most unnatural union. It recalls what happened to a clergyman who had to do duty in a very secluded parish in which he expected to find only the most primitive practices. To meet what he imagined would be the wishes of the congregation, he put on a black gown before entering the pulpit, but at the close of the service he was gravely informed that the people had always been accustomed to see their minister preach in a surplice, and did not like the *ritualistic* innovation of a black gown. The rural remonstrants had probably never heard of Geneva or its discipline, and never seen one of the distinguishing marks of the Reformed ritual, but concluded that anything new was necessarily wrong. In like manner the worthy parishioners who have always been accustomed to hearing the Psalms read, reason that no other way of rendering them can be right.

Yet, in reality, the Genevan gown is scarcely a more thorough badge of evangelicism than the Genevan Psalmody, which was at first tolerated

rather than accepted by the English Church. Fresh from the hot-bed of heresy, it brought with it a strong flavour of Calvinism, and in the mouths of discontented Netherlanders and Flemings was the sign of democracy and freedom, no less than of religious enthusiasm.

Although psalmody was introduced into the service of the Reformed Church by Calvin, the origin of the metrical version is to be traced to a very different source. Its inventor was a Frenchman, Marot, whose name is still preserved in the poetry called "Marotique." He was a favourite at the court of Francis I., and as his practice of poetical license was unfortunately not confined to verse-making, the idea of translating the Psalms into French verse seems to have been suggested by a Hebrew friend as a means of reclaiming him from the error of his ways and warding off the charge of heresy, to which by his open aversion to all and every form of asceticism he was exposed. With true French adaptability he entered into the new work with enthusiasm, and published fifty-two psalms in a variety of measures. His "*saint-canonnaire*" was dedicated to the King and to the ladies of France, to whom with an ingenious mixture of gallantry and pious admonition he recommended these "*saintes chansonnettes*" in place of their "*chansons mondaines ou salles*." The new book made a *furor* at court, and sold as fast as it was printed. It became the fashion for everybody to choose a Psalm, and adapt it to any tune the singer happened to know. For instance the King of Navarre sang "Stand up, O Lord, to revenge my quarrel" to a dance tune; the Queen of France arranged "Rebuke me not in thy indignation" to a song; and the Dauphin would sing "Like as the hart desireth the water brooks" when he went to hunt.

The best composers of the day were soon engaged in setting the Psalms to music. Romanist and Reformer availed themselves with equal *gusto* of the new invention, and psalm-singing became a necessary adjunct to cultivated society. But in an evil hour for the French lords and ladies, Calvin incorporated Marot as an appendix to the Catechism of Geneva. The unfortunate poet was obliged to fly from Paris, for Psalmody was pronounced to be a symptom of Protestantism, and eschewed as a heresy less heinous only than that of reading the Bible. The Reformed churches all over the Continent eagerly embraced the new addition to their worship, and it eventually found its way to England. But the least reformed of the reformed churches looked askance at the innovation, and like the antiquary Warton regarded it as an "infectious frenzy of psalm-singing."

We can imagine what would be our antiquarian friend's horror could he hear some of the Psalm-singing of the present day. Suppose



his entering a church in which a goodly number of white-robed choristers and a reverent body of worshippers would seem to indicate that the forms at least of divine worship were duly observed. Say it was the tenth morning of the month, for which the fifty-first is one of the appointed psalms, and choir and congregation are shouting out as loud as they can "Have mercy upon me, O God," or "A broken and a contrite heart, thou wilt not despise," squeezing the words in somehow to suit the eight chords to which the nineteen verses of the psalm are "sung." Leaders and people are scrambling through the most sublime penitential prayer in existence, as if the very saving of their souls depended on their getting as many words as possible into a breath. To sing such lines as "Cast me not away from thy presence" to the same measure as "Thou shalt make me hear of joy and gladness," would be an aesthetic absurdity not to be tolerated in secular music. It is an artistic immorality which the Church only can commit.

If this be an instance unusually glaring in its irreverence, one could point to numberless incongruities no less reprehensible. The chants may be good enough in themselves, but how can any single chant or any pair of chants express the infinite inflections of the Hebrew poet's thoughts and emotions? Spohr and Mendelssohn have left noble examples of how the Psalms ought to be set; are we to look in vain to our chief Metropolitan churches to show us how they ought to be sung?—E. HILL, in *The Musical Standard*.

### The Kennedy Family.

JAMES KENNEDY was twenty-five years of age; he travelled with his father through Australia, New Zealand, and Canada. His training, in addition to what was given by his father, was received from Mr. E. Edmunds, of Edinburgh, whose tuition the deceased highly appreciated. He also had the advantage of vocal instruction from Madame Filippi, of Milan. At the close of the season's engagements, he, with his two sisters, started from Edinburgh for Nice, where he was to resume his studies for the third year under Signor Lamperti, a famous Italian teacher of music, the ladies accompanying their brother for the first time. No opportunity for hearing the best performances was ever lost by Mr. James Kennedy, and it was in devotion to this noble art that he was cut off in the flush of youth. He possessed a splendid baritone voice, which, although not so strong as his father's,

was very melodious, and enabled him to sing like a finished artist. It was quite evident lately that he had been studying under a good method, for his tones were all purely musical, and he used his voice throughout its register as a complete whole. While his training fitted him for the highest walks of operatic music, his rendering of Scotch music showed that he inherited a fair share of his father's appreciation of Scotch humour. As showing the compass of his voice, it may be mentioned that he sang "The Lass of Ballochmyle" to an old tune of two complete octaves. The deceased will be sorely missed by his father, for he was not only an efficient assistant on the platform, but we understand that latterly he conducted the entire business arrangements of the Scottish entertainments. He was of an enthusiastic nature, and his career was highly successful.

Kate was nineteen years of age, and just in the bud of her professional career. Her contralto was true; the lower notes were large free, and open, with a middle register of good quality. She was pronounced by Signor Lamperti, her teacher, to have a very superior contralto voice. Though she only appeared one season in Edinburgh, she succeeded during that short period to make herself a great favourite with the musical public.

Lizzie, though only seventeen years of age, had a larger experience than Kate, and her rendering of Scotch airs was greatly admired. She travelled with her father through South Africa, the East Indies, and a large portion of Scotland. She possessed a fine soprano voice of remarkably excellent quality, large compass, and much power, which she had under complete control. Her style of singing was highly expressive, betokening not only careful study but true feeling. The deceased was a musician of much promise, for her method was good, and her vocal *physique* strong and vigorous.

The death of these distinguished vocalists has caused a blank in the Scottish musical world which it will be difficult to fill. Mr. and Mrs. Kennedy keenly feel the heavy blow which has fallen upon them, and are strengthened in the bearing of it by the knowledge that their grief is shared by a widely-extended circle of sympathisers. It may be mentioned that the deceased are survived by several brothers and sisters—David, who is manager of the *Natal Witness* at Pietermaritzburg; Robert, who is studying in Italy, and is expected shortly to rejoin his father; Helen and Marjory, who have returned from Italy, and now accompany their father in his professional career; Charles, who is finishing his curriculum as a medical student at the University of Edinburgh; and Maggie and John, who have only recently appeared in public with the family party.—*Edinburgh Courier*.

## The Art of Playing on Instruments.

(Concluded from page 228.)

THE piano has scarcely any other relation to the organ than that of a key-board, upon which the fingers are to be moved; and the qualities of a good pianist are not all those of an organist. The *touch*—that is, the striking of the keys by firm and supple movements of the fingers, which is indispensable to playing well upon the piano—does not resemble the touch of the organ, which should be tied rather than brilliant. One of the greatest difficulties in touching the piano consists in drawing a fine tone from the instrument, by a peculiar manner of striking the keys. In order to acquire this art, the performer must learn to restrain the action of the arm upon the key-board, and to give equal suppleness and strength to the fingers—a thing which requires great practice. A good position of the hand, and a constant study of certain passages, executed at first slowly and with evenness, and gradually increasing in rapidity, will, in the end, give this necessary quality of suppleness. This, however, is not saying that the art of drawing a fine tone from the piano is purely mechanical. It is with this, as with every other art; its principle resides in the soul of the artist, and diffuses itself, with the rapidity of lightning, even to the end of his fingers. There is an inspiration of sound as there is an expression, of which it is one of the elements.

A fine tone and a free and easy mechanical movement are the indispensable requisites of genuine skill on the piano, but they are not the only ones. The artist must possess taste, to enable him to avoid the two extremes, into one or the other of which many pianists fall, namely, that of making the merit of touching the instrument consist in the ability to produce a great number of notes in the most rapid manner possible; and that of restricting it to expression alone, which does not naturally belong to the sounds of the instrument. It is the proper mixture of these two things which makes the great pianist.

The variations of taste, which the performance of harpsichord players has undergone, may be divided into three principal epochs. The first includes the *legato* style, in which the fingers of the two hands played, in four or five distinct parts, on a plan of harmony rather than melody. This epoch ended with John Sebastian Bach, who had the finest talent of that kind which has ever existed. In order to be a skilful pianist, upon this system, it is necessary to possess a

strong perception of harmony, and that all the fingers should be equally apt in the execution of difficulties. These difficulties, which are of a peculiar kind, are so great, that there are few pianists of our days who have sufficient skill to play the music of Bach and Handel. The second epoch, which commences with Charles Philip Emanuel Bach, is that in which the pianists, feeling the necessity of pleasing by means of melody, began to quit the condensed style of their predecessors, and introduced into their style those different combinations of the scales, which, for over a hundred years, have been the type of all the brilliant passages for the piano. The difficulties were much less in this second manner than in the first; and from that time, therefore, the merit of pianists began to consist more in expression and elegance than in the overcoming of difficulties. The head of this new school, in Germany, was the son of John Sebastian Bach, already mentioned; and after him came Mozart, Muller, Beethoven and Dusseck. Clementi, who was born in Italy, pursued the same course, and improved the theory of the art of playing upon the piano. His pupils or imitators, Cramer, Klengel, and some others, brought this second epoch to a close. Steibelt was a pianist of the same period; but his talent, which was genuine, though his mechanical performance was incorrect, was of a peculiar character. A man of genius, he never thought of studying any master, or of imitating any model. His playing, like his music, was his own. His irregularities prevented him from going to the extent of his powers; but such as he was, he was a remarkable artist. The third began with Hummel and Kalkbrenner. These great artists, preserving all that was free and judicious in the mechanical action of the preceding school, introduced into the style of the piano a new plan of brilliant passages, consisting in the dexterity of taking distant intervals, and in grouping the fingers in passages of harmony independent of the scales. This novelty, which would have enriched the music of the piano, if it had not been abused, completely changed the art of playing upon the instrument. When one step had been taken in the boldness of execution, the artists did not stop in their progress. Moschelles, in whom suppleness, firmness, and agility of finger, had been wonderfully developed by labour, did not hesitate to encounter difficulties greater than those of which Hummel and Kalkbrenner had given the model. Herz carried to a still greater height these perilous leaps and rattling notes of the new school. Like Moschelles, he obtained great success, and all the young pianists put themselves in the train of these virtuosos. One of the latter, Mr. Schunck, even conceived passages still more singular and difficult than any which had been previously attempted. The art of play-

ing the piano at last became the art of astonishing, and perfectly assimilated to the art of dancing, in this respect,—that its object was no longer to interest, but to amuse. Thought was no longer anything in the talent of the pianist; mechanical execution constituted almost its whole merit. The folly of this direction of the art has, however, already become apparent to men of correct minds and of real talent. Moschelles, who possessed more ability than any other artist in overcoming all mechanical difficulties, came to a stand in his career; and for some time devoted himself to this expressive style. Kalkbrenner and Hummel also resisted the torrent.

Among the Greeks and Romans, and in general among all the nations of antiquity, both of the East and the North, stringed instruments played by snapping held the first place; and those who played upon them with skill were regarded as most worthy of commendation among musicians. In the modern music, these instruments have lost their pre-eminence, because they are limited in their means, and are little suited to keep up with the constant progress of the musical art. The harp and the guitar are the only instruments of this kind which have survived, of all those which were in use in the fifteenth and sixteenth centuries. The music of the harp was for a long time composed only of scales, and of a sort of passages called *arpeggio*. The same forms were constantly reproduced, because the construction of the instrument scarcely permitted them to be varied. Madame Krumpholtz, nevertheless, contrived to make the most of a kind of music so limited, and to find means of expression in things which seemed little favourable to it. True natural talent triumphs over all obstacles. Afterwards came M. de Marin, who enlarged the domain of the harp, and attained the art of playing music upon it, of a kind higher than had ever before been written for the instrument. His manner was dignified, his playing impassioned, his execution powerful in difficulties, and if he did nothing further to enlarge the boundaries of the harp, it was because he lived too soon to enjoy the advantages presented by the harp with double movement.

The first who discovered the effect which might be drawn from this new instrument, and who had the ability to use it, was M. Dizi, a celebrated Belgian harpist, who lived a long time in London, and who afterwards established himself at Paris. His lessons for this instrument, which are filled with passages of a new kind, set the harp free from the narrow limits within which it had been previously confined. Bochsa, who came after him, never had a neat

execution; but he added greatly to the importance of his instrument by the elegance and brilliancy of the style of his first compositions. His latest works deserve no esteem. A young French artist, Theodore Lebarre, and Mademoiselle Bertrand carried execution upon the harp to the highest point of perfection to which it had yet attained. The finest tone, the most elevated style, novelty in passages, and energy, were the distinctive characteristics of their talent.

The limited resources of the guitar are well known. It seems calculated only to sustain the voice lightly in little vocal pieces, such as romances, couplets, boleros, etc. Some artists, however, have not limited themselves to this small merit, but have sought to overcome the disadvantages of a meagre tone, the difficulties of the fingering, and the narrow compass of this instrument. Mr. Carulli was the first who undertook to perform difficult music on the guitar, and succeeded in it to such a degree as to excite astonishment. Sor, Carcassi, Huerta, and Aguado, carried the art to a higher degree of perfection; and if it were possible for the guitar to take a place in music, properly so-called, these artists would, doubtless, have effected that miracle; but to such a metamorphosis the obstacles are invincible.—*F. J. Fetis.*

### Sound and Colour.

THE relationship between sound and colour has frequently formed the subject of disquisition and discussion, and Helmholtz' opinion, and Mr. Lumley's curious list of celebrated singers with the colours which correspond to their voices, will be readily recollected. But it has remained for an ingenious American to invent a machine in which each note is visibly represented by a colour, and as the instrument is played, the colours with the notes blend in harmony. Mr. Bambridge Bishop, an artist of New Russia, Essex County, New York, patented in January, 1877, the invention of a colour organ, which he has lately perfected by the building of an instrument. This he has just brought to New York, and has on exhibition in room 9, at No. 11, East Fourteenth Street. Mr. Bishop, though he acknowledges that he cannot find any arbitrary connection between the laws governing harmony in music and colour, seems to show that there is a correspondence in harmony between the two. That is to say, he attempts to play a harmony in colour on the ground-glass screens which surmount his organ, corresponding with and suitable in shading for



bass and treble, to any piece of music which he plays on the latter. The effect, though beautiful, is, says the *New York Herald*, yet, in the present unperfected instrument, occasionally somewhat crude. The reproduction of the colours of the spectrum, which he produces by the use of their corresponding keys, is almost perfect. He has divided these colours into semi-tones, being obliged to add red to the violet edge to fill out the number of the requisite ones. He has arranged his complimentary music colour octave as follows:—C, red; C sharp, orange red; D, orange; D sharp, orange yellow; E, yellow; F, yellowish green; F sharp; green; G, bluish green; G sharp, green; A, violet blue; A sharp, violet; B, violet red; and C, light red.

The colour organ which the inventor thus exhibits is of five octaves. At either side of a long, upright, triangular boxed space which contains the mechanism, are single plates of ground-glass, which constitute the exposition surfaces. These are perpendicular to the top of the organ, and make obtuse angles with the edges of the box. Arranged inside the wood-work, along the line where it joins the glass, are small windows containing panes of varicoloured glasses. These only admit light which vibrates to a certain pitch, thus producing the various colours; as in the tubes of a reed organ the air vibrates to a certain pitch, according to the size of the opening and of the tube itself. Each note, as played on the keys of the organ below, drops a little shutter or light valve away from a pane of coloured glass, allowing the light to pass through for a greater or less time and to be displayed on the glass screen, deep in colour near the opening, and gradually fading away along the surface. When a series of adjacent organ keys is touched, the blending of colours at the outer edge of the screen is very harmonious. The difficulty of procuring all the necessary shades of glass interferes in a few instances. The instrument is placed with its back to the light, which passes first through a white curtain. Others are placed at the back of the ground-glass surfaces, falling concavely, from the edge of the line of the colour windows to the edge of the former. This concentrates the colours on the glass exposition surfaces. The instrument might, the inventor thinks, be used to teach the principles of harmonic colouring.—*Figaro*.

A north of England correspondent writes:—"On the Sunday following Lord Beaconsfield's death, a local organist tried to express his sorrow for that event and fears for the future of the party by playing as a voluntary, 'And grant a leader bold and brave.'"—*Musical Standard*.

## HARVEST SONGS, published in penny numbers, in "Choral Harmony."

- |     |                                     |              |
|-----|-------------------------------------|--------------|
| 1   | The Reapers . . . . .               | Colville.    |
| 9   | Harvest Time . . . . .              | Storace.     |
| 42  | The Gleaners . . . . .              | Mendelssohn. |
| 147 | The Harvest Home of Earth . . . . . | Fowle.       |

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Edinburgh: Johnstone, Hunter, & Co.

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- |     |  |              |
|-----|--|--------------|
| 7   | The Lord is my Shepherd . . . . .            | Pleyel.      |
| 14  | Make a joyful noise . . . . .                | R. A. Smith. |
| 17  | Sing unto God . . . . .                      | Do.          |
| 31  | The Earth is the Lord's . . . . .            | Do.          |
| 48  | O praise the Lord . . . . .                  |              |
| 59  | { With Songs and Honours sounding loud       | Haydn.       |
|     | { Hymn of Thanksgiving . . . . .             | Mason.       |
| 75  | Blessed be the Lord . . . . .                | R. A. Smith. |
| 140 | O praise the Lord . . . . .                  | Weldon.      |
| 143 | Harvest March, Song, and Hymn . . . . .      | Fowle.       |
| 144 | O Lord, how manifold are thy Works . . . . . | Do.          |
| 146 | Harvest March and Hymns . . . . .            | Do.          |
| 154 | Bless the Lord, O my Soul . . . . .          | Mozart.      |

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- |     |  |                |
|-----|--|----------------|
| 14  | Make a joyful noise                          |                |
| 15  | Sing unto God                                |                |
| 20  | Blessed is he that considereth the poor      |                |
| 24  | Now to him who can uphold us                 |                |
| 31  | The earth is the Lord's                      |                |
| 71  | Hallelujah! the Lord reigneth                |                |
| 75  | { Blessed be the Lord                        |                |
|     | { Great and marvellous                       |                |
| 130 | God be merciful unto us and bless us         |                |
| 131 | Deus Misereatur                              |                |
| 138 | Give ear to my words                         |                |
| 24  | Come unto me all ye that labour              | American.      |
|     | { Walk about Zion . . . . .                  | Bradbury.      |
| 39  | { He shall come down like rain . . . . .     | Portogallo.    |
|     | { Blessed are those servants . . . . .       | J. J. S. Bird. |
| 43  | { Enter not into judgment . . . . .          | Do.            |
| 60  | { But in the last days . . . . .             | Mason.         |
|     | { Great is the Lord . . . . .                | American.      |
| 64  | { Arise, O Lord, into thy rest . . . . .     | Do.            |
| 69  | Awake, awake, put on thy strength . . . . .  | Burgiss.       |
| 77  | Grant, we beseech thee, merciful Lord        | Calcott.       |
| 84  | { I will arise and go to my father . . . . . | Cecil.         |
|     | { Blessed are the people . . . . .           | American.      |
| 86  | I was glad when they said unto me . . . . .  | Calcott.       |
| 129 | Blessed are the poor in spirit . . . . .     | Naumann.       |
| 136 | { O Lord, we praise thee . . . . .           | Mozart.        |
|     | { The Lord's prayer . . . . .                | Denman.        |
| 140 | { O praise the Lord . . . . .                | Weldon.        |
|     | { I will love thee, O Lord . . . . .         | Hummel.        |

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## The Quaver,

July 1st, 1881.

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### The Battle of the Methods.



THE note of warning which we sounded on the 1st of March last appears to have been the signal for a general engagement, the field of battle on this occasion being the pages of our contemporary—

*Musical Opinion.* All the staff-notationists who have as yet contributed to the correspondence have fully endorsed our remarks: on the Tonic Sol-fa side several letters have appeared, but so far as the correspondence has proceeded they are in our opinion wholly insufficient to meet the attack. We watch the conflict with interest, and shall "report progress" at a future time.

Among the contributors to this discussion is Mr. W. Rowan, whose candid admission of existing defects in the Tonic Solfa notation formed the text of our March article. Perhaps we misjudge the tone of Mr. Rowan's letter, in supposing a shade of annoyance on his part—possibly because his arguments have been reviewed and carried rather further

than he intended. We certainly found no fault with this gentleman: on the contrary we admire his sagacity, and commend his courage in maintaining the truth as he sees it, in opposition to the views of leading Tonic Solfaists. Nevertheless, our deduction is the fair and logical conclusion to be drawn from the premisses laid down by Mr. Rowan; for, if the Tonic Solfa notation needs remodelling at this time of day, and if our youthful method has long ago adopted the proposed device (of printing two sol-fa renderings in a change of key) as one of its elementary processes, it is clear that the staff notation possesses educational and practical advantages not to be found in Tonic Solfa.

On the other side of the Atlantic also, "the battle rages loud and long" in the shape of a discussion on the Movable *do* *v.* Fixed, now appearing in *Musical People*—a New York and Cincinnati monthly. We wish our American Cousins joy. As harmony is insipid without an admixture of dissonance, only now will they fully realize the beauty of music: we promise them that when a third element of discord—a new notation—has had time to make its influence felt, they will experience a sensation as delightful as it is new.

Amid these "wars and rumours of wars," let us hope that good will eventually result. Perhaps they are necessary; like a thunderstorm, they may clear the atmosphere and temper its sultriness. Come what will, and suffer who may, the truth-seeker at all events ought to derive profit from these lengthened controversies.

KNOWLEDGE OF HARMONY is invaluable alike to the vocalist, the pianist, the organist and the harmoniumist, giving them a reading power which otherwise they could only attain after many years' study; and also enabling them better to understand and appreciate, and, therefore, excel in and enjoy, the music which they perform. A class for study is now forming for particulars of which refer to the advertisement.

JUST published, 384 pages, demy 16mo, Cloth Elegant, Gilt Side and Edges, price 2s. 6d.; Roan Gilt, 4s. 6d.; Calt Gilt, 5s. 6d.; Morocco Gilt, 6s. 1—

### THE NATIONAL BIRTHDAY BOOK.

Containing Mottoes for every Day in the Year, together with a Record of the Birthdays of the most eminent Statesmen, Warriors, Poets, Divines, &c., with suitable Selections from the Poets. One Page per Day.

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## THE "QUAVER" COMPOSITION CLASSES.

A NEW POSTAL CLASS, for beginners, commences July 1st. The instructions necessary are contained in "First Steps in Musical Composition," which can be obtained of the Secretary; and the only preliminary knowledge requisite is that possessed by the average singer or player who is able to read music. The themes and problems, to be worked out by Students, forwarded on receipt of entrance fee.

Entrance Fee, 1s. Correction of Exercises, per set, 1s.

Each set of exercises to be forwarded to the Secretary for correction, monthly or otherwise, enclosing the fee for correction, and a stamped addressed envelope or post wrapper for reply. Each exercise should be marked with the number of the theme or problem to which it corresponds, and have abundant margin left for corrections and remarks. The exercises may be written either in Letter-note or in the ordinary notation.

Students forming themselves into clubs or choirs, as suggested in the introductory paragraph of "First Steps," may, if they choose, send in periodically only a single set of exercises worked out jointly.

Members requiring further information upon points respecting which they are in doubt, are requested to write each query legibly, leaving space for reply, and enclosing a stamped addressed envelope.

Exercises for correction, and all communications respecting the class, to be addressed:—

*The Secretary of The Quaver Composition Classes, 47, Lismore Road London, N.W.*

## SINGING AT SIGHT ON THE LETTER-NOTE METHOD.

**M**R. J. ADLEY, Teacher of Singing on the Letter-note Method, The Park, Tottenham, London, assisted by Miss Francis Smith (1st class Society of Arts Certificate for Pianoforte and Singing), visits St. John's Wood, Ealing, Brentford, Isleworth, Kingston on Thames, Clapham, Blackheath, Lewisham, Norwood, Woodford, Edmonton, etc.

MR. ADLEY has unexceptional references which he will be happy to forward, and holds first class testimonials from London Colleges.

Address:—Mr. J. Adley, The Park, Tottenham, London, N.

**T**HE PILGRIMS OF OCEAN, a Pastete (or Cantata compiled from the works of various composers), containing easy and tuneful music which includes solos, duets, choruses, etc., 32 pages printed in Letter-note, in wrapper or in penny numbers price fourpence.

'Musical Associations will find this a first-rate pastete, and it cannot fail to be acceptable when rendered to a general audience.'—*Hamilton News*.

'The whole of the music is of a thoroughly popular nature.'—*Huntly Express*.

'From the opening song to the closing chorus, there is not a weak or indifferent piece in it.'—*Aberdeen Journal*.

'Being printed in Letter-note, it is well adapted for mixed choirs, where some sing the old and others the new notation.'—*Airdrie Advertiser*.

'The performance as a whole is very creditable indeed; and if given as directed, would doubtless be very much appreciated by an audience.'—*Falkirk Herald*.

'Sensible vocalists will thank us for directing their attention to this compilation.'—*Dumbarton Herald*.

'It is quite in the line of well-trained choirs.'—*Fifehire Journal*.

'We can heartily commend it to the attention of singing classes.'—*Ayr Advertiser*.

**T**HE CHORAL PRIMER, a course of elementary training on the Letter-note method. This new work contains copious illustrations of all the most usual intervals, rhythms, and changes of key: it gives, more concisely than the other Letter-note works, the rudiments of music, but the subject of *tonality* or "mental effect" is more fully treated. 48 pages, in wrapper or in penny numbers price sixpence.

'The system described as the letter-note method is clearly explained in the *Choral Primer*, which also contains capital exercises on time, intervals, and the various major and minor keys.'—*Musical Standard*.

'Appears to be on the whole a well-arranged course of elementary training. . . . Some sensible remarks are made on the subject of "mental effects." '—*Saturday Musical Review*.

'Few instruction books contain a larger amount of useful information, or more succinctly put.'—*Musical Opinion*.

'A plain and effective method of inculcating the art of singing at sight.'—*Perthshire Constitutional*.

'A vast deal of information is presented to the student in a lucid and intelligible manner.'—*Stirling Journal*.

'Combines the advantages of the old notation and the sol-fa.'—*Ayr Advertiser*.

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'A publication we can confidently recommend to all musicians.'—*Alloa Journal*.

'No cheaper or more lucid book of instruction will readily be found.'—*Dundee Advertiser*.

'Teaches with singular clearness, one thing at a time, and the method is perfect.'—*Orcadian*.

'Nothing in the most improved methods of teaching the theory and practice of singing is allowed to escape notice, and the explanations are thorough and comprehensive.'—*Hawick Advertiser*.

London: F. Pitman 20, Paternoster Row. Edinburgh: Johnstone, Hunter & Co.

# COLVILLE AND BENTLEY'S GRADUATED COURSE OF ELEMENTARY INSTRUCTION IN SINGING, ON THE LETTER-NOTE METHOD,

IN TWENTY-SIX LESSONS.

The Songs are harmonized for Two or Four Voices, ad libitum, adapting the work for either Singing Class or School Training.

THIS method, which is founded upon the Old English, or "Tonic" mode of solmisation, recognises the principle that there is, in music, really but one *Scale*, although it may be transposed into many *Keys*: consequently, that all keys are, or ought to be, alike easy to the singer. By appending to the notes the initials of the Sol-fa syllables, do corresponding to the key-tone, and gradually withdrawing the letters as the learner proceeds, it trains the eye as well as the ear, enabling the beginner to tell with certainty the "Tonality" or "Key Relationship" of every note, and overcoming the only objection urged against this mode of sol-fa-ing. Whilst, therefore, it affords the pupil all the assistance necessary, it retains the staff, utilizes the important pictorial representation of *pitch* which it presents, and accustoms the learner from the outset to the musical signs in common use.

Price, in limp cloth, gilt lettered, 1s. 6d. ; in neat wrapper, 1s.

The Songs and Exercises, published separately, under the title of "The Pupil's Handbook," in two parts, price 3d. each.

## OPINIONS OF THE PRESS.

"Its merit consists in the remarkably clear and simple manner in which the instruction is conveyed, and in the vast amount of important musical knowledge which is condensed into one moderate-sized amplet."—*Evening Star*.

"The whole of the elementary instructions bear the impress of an intimate acquaintance, not only with the theory and practice of vocal music, but also with the best means of imparting instruction to the uninitiated, and every line of this part of the work is a step in advance."—*Weekly Review*.

"We do not know a better or cheaper preceptor."—*Witness*.

"One of those excellent and cheap Manuals, which all young students and some old ones might with advantage possess . . . . It would really not be easy to overrate the value of these very cheap and compendious courses of elementary instruction."—*Musical Standard*.

"A great deal of care is bestowed on a proper arrangement of the lessons."—*Edinburgh Courier*.

"Any advantage singers could gain from the sol-fa notation, they appear to possess in this book; with the additional assistance which the staff imports."—*Brighton Times*.

"We have very seldom indeed met with so good a Manual."—*Aberdeen Journal*.

"This work is carefully done, and contains a great deal of information on musical matters."—*Choir*.

"Retains the old notation in its entirety . . . . Contains more useful information on the subject than any similar work we have seen."—*Northern Warder*.

"Great pains have been taken in making this little work useful, as well for self-tuition as for the instruction of pupils in classes."—*Orchestra*.

"Singing made easy" is, perhaps, the best account we can give of this work."—*Glasgow Courier*.

"Presenting greater facilities to the vocal student than any which has hitherto fallen under our notice."—*Brighton Examiner*.

"The instructions are clear and satisfactory, and are very methodically arranged."—*Northern Ensign*.

"Combining, as this system does, the advantages of the popular Tonic Sol-fa Method with the benefits of the ordinary notation, it has that to recommend it which neither of these possess alone. We look for its speedy popularity, and we specially hope that it may be early introduced into our church classes and schools."—*English Presbyterian Messenger*.

"A rich and economical fund of really good musical instruction."—*Yorkshire and Lincolnshire Advertiser*.

"It is cheap, simple, effective, and compendious."—*Peterhead Sentinel*.

"Unites all the advantages of the Sol-fa to the old method."—*Border Advertiser*.

"Admirably fitted to aid in teaching the young to sing."—*Montrose Standard*.

"We should recommend the Letter-note method, which by engraving the initials of the sol-fa syllables on the common notes virtually combines both notations."—*Good Words*.

London: F. FITMAN, 20, Paternoster Row. Edinburgh: JOHNSTONE, HUNTER, & CO.

## Advertising in America.

IN America everything appears to be done on a grand scale, and the system of advertising is no exception to this rule. The *New York Musical Critic and Trade Review* has some funny remarks concerning a remarkable specimen which recently appeared in the Cleveland (Ohio) *Sun*, which specimen our New York contemporary inserts, together with another burlesque advertisement issued by a rival firm: the following is a copy:—

"The cases are chesnut (not whitewood) veneered crosswise with walnut (to prevent checking or splitting), then veneered outside of that with sawed (not shaved) rosewood, and finished with nine coats of varnish, seven being the most used in other makes. All the bent portions of the case are formed of thin strips of wood, steamed and bent to shape, then glued together. The Upright cases are "separable," dividing the entire piano through the centre, thus admitting them through a space of fourteen inches, and enabling two men to easily carry them up any flight of stairs, however narrow and winding.

The Pin Blocks are made up of forty veneers of maple, glued together, with the grain running in all directions, thus preventing all possibility of splitting, and avoiding the slipping pins which cause Uprights of many makes to get so often out of tune. The Sounding Board Bridge (the backbone of the piano) is composed of nine (9) strips of maple, steamed and bent into shape, glued together, and the tenth piece glued on top, with the grain of the wood running still in another direction. The Sounding Board is "crowned" as in a violin, and automatically adjusted to change of temperature. Throughout the action, all parts requiring strength and solidity are made of an odd (never even) number of pieces of wood glued together, the grains running in all directions to prevent warping. The Hammers are formed of the finest grain felt, costing \$5.50 per lb. (2nd quality costing \$1.65) and as the tone is formed by the crowned board, they are made extremely hard to prevent cutting by contact with the strings which gives to some pianos, that have a soft hammer, the thin tinny tone so disagreeable.

Pohlman's German Patent Steel Music Wire is exclusively used, costing \$8.00 per lb., and stands a uniform strain of 441 lbs., while the American wire used on most pianos costs 90 cts. to \$1.65 per lb., and breaks at a strain of from 176 to 342 lbs. These are official figures from

tests made by Steinway's testing machine before a committee of judges at Philadelphia, June, 12—16, 1876.

Of the felts used in actions, first quality costs \$1.50 per pound, (low grades can be bought for \$1.00); other cloths in proportion. Finest maple wood, \$60 per 1,000 feet; inferior sells at \$17 to \$25. Best German imported Tuning Pins, \$5.50 per mille; \$1.40 for cheaper grade, used in many makes. Russell and Erwin's screens, finest quality. Ivory, \$9.50 per sett, celluloid being used on many cheap makes. Baeder, Adamson, & Co.'s A 1 glue, 40 cents per pound (cheap glue can be got for 6 cents). The iron plate is composed of parts old and new iron, with other materials which make a tough composition, something of bell quality, and capable of standing great tensile strain. All the hardware used is of the finest quality and most approved pattern. The most intelligent skilled labour is employed, many of the employes having been with the house from five to twenty years. There never was a strike of the workmen at this factory, nor have they ever lost a day's work through any misunderstanding. Never since the house began business have they failed to pay off every man in full each Saturday night. The house is composed of father and five sons, making the strongest combination in the piano trade. With years of experience, ample capital, a superintendent acknowledged to stand at the head of his profession, who has been connected with the house since its birth, commercial sagacity and integrity known and recognised throughout the commercial world, and manufacturing facilities second to no house in the trade, they stand at the head of piano manufacturers in Boston, the great centre of music in this country.

We have just received a new lot of these justly celebrated squares, uprights, and grands, and invite the inspection of buyers and the public in general."

The following was suggested after reading the piece in the Cleveland *Sun*, April, 3rd, 1881, as many of its readers might think that the day for improvement either ended or began on that date.

"The Emerson Pianoforte Company takes pleasure in announcing their plans for the coming season, that their agents may compare the opportunities thus offered with those of the many inferior and unreliable concerns with which the country is infested.

Many leading dealers are already aware of the experiments heretofore made by the Company in the use of *St. Jacob's Oil*, with a view of producing more complete instruments, but the process was discontinued, and the electric hair brush



adopted, on account of the impossibility of obtaining good specimens without hair. They have, however, after repeated endeavours, succeeded in interbreeding the spruce with the *glue plant* (the first start having been made in pots), so that their bridge stuff comes from the tree glued up in layers ready for use. It is estimated by mathematicians that a single inch contains upwards of 723,460,491,855 of these layers, and there is reasonable hope that this peculiar product may be so improved that the bridge pins will also be found in the natural growth, as well as the wrest pins. They have also a large corps of scientists investigating the possibilities of an entirely new material, composed of sawdust and pianists' blood, which promises to work an entire revolution in the matter of sounding boards.

The items which have heretofore caused the most trouble to manufacturers have been ivory and steel wire. The Emerson Company have forestalled all possibility of future scarcity of the first of these, by having arranged to raise their own elephants on their immense African possessions, which have been secured by fencing in and cultivating the great desert of Sahara. The animals are shipped to this continent alive, having been previously fattened on nightingales and lily white which render the ivory specially desirable for musical instruments. The elephants' skins are sold to rival companies for hammer coverings, the waste cuttings being largely in demand by parties who make night caps adapted to the use of aged and played out piano manufacturers. The ears are also sold to the same parties, and are the only artificial ones which can be obtained large enough to take the place of the original ones, which have finally dropped off through constant listening to bad quality of tone.

The Company have contracted for the entire production of all the manufacturers of steel wire of Europe, and have adopted a novel mode of freighting it to this country, which is simply to reel it from the mills through the Atlantic, winding it around the end of Cape Cod until required for use. The passage through the salt water occasions no inconvenience whatever, as all the Emerson

strings are plated half inch thick with pure gold, which effectually prevents rusting. The amount of capital required, however, to carry the value of wire constantly in ocean transit is immense, approaching nearly \$10,000,000,000, which fact alone would prevent any other than the Emerson Company from engaging in a work of such magnitude. It is probable, however, that the wires will be rented to the cable companies for ocean telegraphing, for a sum which will not only cover all cost of manufacture, but will possibly in the near future enable the Company to give their pianos away to good agents and artists.

Liars and pedal feet have always been so plenty that no trouble is anticipated from any scarcity in that direction.

Their new Grand Seale and Concert Cabinet Grand Upright will be constructed on an entire new principle 10 and 1-3 octaves, with automatic sounding board with the bell telephonic table hermetically sealed to prevent accident to the artist, and will be illuminated with the electric light, and will have a *polyform vibrator* attached. There will be seven strings in the treble. Hot and cold water throughout, and will be provided with the new patent double electric magnetic indicator and attractor, by which attachment a slip of paper full of holes compels the performer's fingers to go to the right place automatically. The Company, at a great expense, have secured the services of one of the largest exporters of pianoforte material, while in Europe, to secure for them the sole agency of the electric lights manufactured in Paris and London, in order to give all the light to the trade in America possible.

The Company will soon complete its 50,000,000,000th piano, which will be made of pure gold, resting on diamonds seven inches in diameter. This instrument has already been engaged by the enterprising proprietor of the Schaum House, Rockaway.

The immense expenditures occasioned by all the enterprises above mentioned will prevent any immediate reduction in prices, nevertheless the Company will steadily keep in view the object for which the business was inaugurated, viz., to furnish employment for young men, and to furnish instruments gra-

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tuitously to all who may need them. When they are able to begin upon the gratuitous distribution, announcement will be made in print, simultaneously from all their houses in North and South America, Europe, Asia, Africa, and Rhode Island.

### Teacher's Column.

(Contributions by Teachers and others will oblige.)

CONSIDER the Vocal Cords as practically vibrating strings of different thicknesses according to the air-power degree impinged upon them. That is, supposing one degree of breath force produce pianissimo voicing, the vocal cords literally act as a very *thin string or vibrator* so long as that degree of breath power is uniformly continued. Hence they vary in their vibrating power from the *thinnest string to the thickest* according to the strength of the breath used to vibrate them. During singing, the habit of *gauging* the power of the breath, and its consequent vibration, is most important to the vocalist.

Too much breath destroys the regular vibration of the vocal cords, and produces only "clatter."

Beware of the foolish advice often given to the learner, "*Ring out your high notes.*" Being invariably understood as a desperate effort to produce force and brilliancy of tone, the result is a veritable "wringing out" of tones most injurious to the vocal organs of the singer, and offensive to the ears of the listener.

Rather let piano voicing be much practised, taking care that it is always as uniform as possible throughout the exercise.

All restrictions of the vocal cords caused by unduly contracting the muscles of the throat and larynx, and all unbalanced resonances of the throat, nose, and mouth minimise the power and damage the quality of the voice.

Humming—which is simply the *nasal resonance* cut off from the oral—does not injure the vocal organs. It serves no special practical purpose beyond the imitation of the hum of insects. Being only *one third* of a vowel sound, observe how meagre it is.

Never practise the voice when the throat is not clear through cold, etc. Practice, then, will irritate the mucous lining of the throat, and consequently there is a deterioration of tone quality.

Sing exactly as you speak; speak, as you read; and read according to Standard Pronunciation, or the best usage of cultured society.—J.W.

A Teacher asks, "When teaching interval, should we direct pupils to sing the intermediate sounds—*i.e.*, those between the two sounds which form the interval, as DO, RE, MI, FA, SOL?"

ART EXHIBITION. We are requested to state that an Exhibition of Designs, etc., suitable for Christmas and New Year cards, with prizes to the value of £5,000, will be opened at Suffolk Street, Pall Mall, London, in August next. The Judges are W. P. Frith, Esq., R.A., J. E. Millais, Esq., R.A., and Marcus Stone, Esq., A.R.A., and full particulars can be obtained from Messrs. Hildeheimer & Faulkner, 41, Jewin Street, London.

## THE LETTER-NOTE VOCALIST.

Containing Songs, Duets, Trios, etc., printed in Letter-note. Very suitable for use in Seminaries.

Full music size, price twopence per Number.

## FIRST STEPS IN MUSICAL COMPOSITION.

Revised Edition, reprinted from "The Quaver."

Now ready:—

Sheet 1, containing paragraphs 1 to 98; sheet 2, 99 to 184; sheet 3, 184 to 201; sheet 4, 201 to 243. Copies can be obtained, post free fourpence per sheet, from The Secretary of the Quaver Postal Classes, 47, Lismore Road, London, N.W.

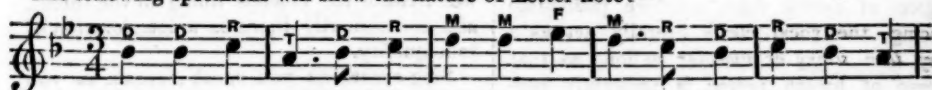
## THE LETTER-NOTE METHOD.



**LETTER-NOTE** appends to the ordinary staff notation the sol-fa initials, on a principle identical with that adopted in former years by Waite's figure method, and at the present time by the Tonic Sol-fa and Chev  methods. Experience has shown that as sight-singing pupils have to undergo two distinct processes—1st, that of cultivating the faculty of tune, and training the ear to recognise the tonality of the sounds; and 2nd, of acquiring a practical acquaintance with the symbols and characters used in musical notation—it is expedient to give the learner some educational aid in acquiring the former while the latter is being studied. Accordingly most of the methods in use at the present time either discard the staff altogether, or else add thereto during the earlier stages certain contrivances for the help of the pupil; the latter is the plan adopted and advocated by Letter-note.

The advantages claimed for Letter-note are, that the power of reading music thus printed is acquired by young pupils quite as easily as either of the new notations; and, once this degree of proficiency is attained, a very slight effort is needed in order to dispense with the aid of the sol-fa initials—so slight, in fact, that young persons often accomplish it of their own accord, without help from their teacher. Further, the notation learned first is that which is likely to remain most familiar and easy, simply because it is learned first; and Letter-note secures the advantage that the student uses the staff-notation from the very commencement of his reading lessons.

The following specimens will show the nature of Letter-note:—



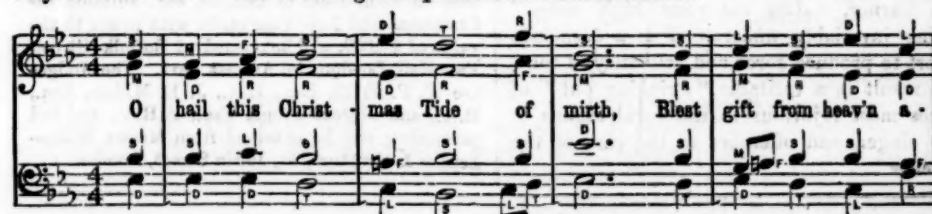
God save our gra-cious Queen, Long live our no-ble Queen, God save the



Queen. Send her vic-to-ri-ous, Hap-py and glo-ri-ous,

The above are the modes of printing adopted at the commencement, at which stage the pupil needs bold and legible symbols and initial letters.

After progress has been made, when the reader is able to depend more upon the notes and uses the letter only when he is in doubt, it is found possible to reduce the size of type, and also to print the music in condensed score, without inconvenience through the multiplicity of signs—an arrangement which renders Letter-note music "as cheap as the cheapest, and as easy as the easiest." The following is a specimen of condensed score:—



These advantages, together with a very careful graduation of the lessons, will, it is hoped, render the elementary text-books useful to all engaged in the work of music-teaching. At present these training-books are well and favourably known in many of the better class seminaries of the Metropolis; the method is also extensively used in evening classes at Birmingham and other large towns.

For the guidance of teachers in making their selections, it is expedient to explain that Letter-note works adopt two distinct methods of teaching, and may be classified thus:—

- |   |                           |  |
|---|---------------------------|--|
| The Letter-note Singing Method and Choral Guide<br>The Junior Course<br>The Choral Primer<br>The Penny Educators<br>The Graduated Course and Pupil's Handbook<br>The Elementary Singing Master and Elementary<br>Singing School | Letter-note School Music. | In these works every note throughout carries its sol-fa initial, and they can be used by the very youngest pupil.<br>The Sol-fa initials are here gradually withdrawn, and these books can be used to best advantage by senior scholars or adults. |
|---|---------------------------|--|



I believe I was one of the very first teachers to take up the Letter-note method in the country, and certainly can claim to be the first to teach the system in the Midlands; and now, after 20 years' experience, am able to say I am more than ever convinced that it is by far the best method of teaching to sing at sight. It embodies all the best points of the Sol-fa method, and from the earliest stages pupils are accustomed to sing from the universal notation.

*Erdington, Birmingham, May 21st, 1880.*

THOMAS G. LOCKER,

*Conductor of Perry Barr Choral Society, Sutton Coldfield Philharmonic Society  
Campbell Amateur Musical Society, Birmingham Musical Union, etc.*

I have much pleasure in stating that I have used the Letter-note method for 10 years in Schools and Collegiate Seminaries, giving an average of 20 lessons per week, and after trying most other systems I am quite convinced the Letter-note is decidedly the best. The text-books are systematic and thorough; my pupils are very much interested in their lessons, make rapid progress, and soon learn to sing at sight from the established Notation. I have a large number of letters from Principals of Schools, expressing themselves highly pleased with the Letter-note method.

*The Park, Tottenham, London, Nov. 2nd, 1880.*

JOHN ADLEY.

I cordially welcome any measures that may facilitate the reading of Choral Music by the masses, and am of opinion that the Letter-note method is well calculated to that end. It combines the principles of the ordinary Tonic Sol-fa system with those of the Staff notation, and disposes of some of the objections which have been urged against the former.

*London, Nov. 6th, 1880.*

CHARLES E. STEPHENS, *Hon. Mem. R.A.M.*

With pleasure I testify that the specimens of the Letter-note method obligingly forwarded are clear, practical and useful. The method has too a special value, as standing in an explanatory attitude between the Stave notation and Tonic Sol-fa method, and so being of assistance to students of either principle.

*London, Nov. 10th, 1880.*

E. H. TURPIN,

*Hon. Sec. and Member of Board of Examiners, College of Organists;  
Examiner, College of Preceptors; etc.*

I am sure your system is an additional facility to the teaching of sight-singing.

*London, Nov. 17th, 1880.*

EDWIN M. LOTT,

*Visiting Examiner, Trinity College, London.*

I am happy to say I think the Letter-note system is likely to be of great benefit to the Choral Societies and Classes in which I am introducing it. I can give no better testimonial than the fact of my having adopted it everywhere.

*Dollar, Dec. 15th, 1880.*

JAMES M'HARDY.

I have much pleasure in stating that the Letter-note method has been adopted by a Class in Birmingham of nearly 200 members, of which I am the Teacher, and I consider the method excellent.

*Birmingham, Dec. 16th, 1880.*

ALFRED R. GAUL, *Mus. Bac. Cantab.,*

*Professor of Harmony and Singing at the Midland Institute.*

Your system, I feel quite sure, is an admirable one.

*Birmingham, January 3rd, 1881.*

C. SWINNERTON HEAP, *Mus. Doc. Cantab.,*

*Conductor of the Birmingham, Stoke-on-Trent,  
Walsall, Stafford, and Stone Philharmonic Societies.*

The undermentioned gentlemen have kindly signified their approval of the method in the following terms:—

"We are quite of opinion that the Letter-note Method is well calculated to produce good results in training to sing at sight."

W. S. BAMBRIDGE, Esq., *Mus. Bac. Oxon., Professor of Music at Marlborough College.*

EDMUND T. CHIPP, Esq., *Mus. Doc. Cantab., Organist of Ely Cathedral.*

SIR GEORGE J. ELVEY, *Mus. Doc. Oxon., Organist of Her Majesty's Chapel, Windsor.*

WILLIAM LEMARE, Esq., *Organist and Director of the Choir of St. Mary, Newington, and Conductor of the Brixton Choral Society, London.*

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